

# antikythera mechanism

for bass clarinet and chamber ensemble

rojahn

♩=90

bc  
fl  
pno  
perc  
vln  
vla  
vc

*mf* *mp* *mf* *f*

*p* *mp* *mp* *mf* *f*

*arco* *pizz.* *arco* *pizz.* *arco*

*mp* *mf* *mp* *mf* *f*

*arco* *pizz.* *arco* *pizz.* *arco*

*mp* *mf* *mp* *mf* *f*

[illegible]

9  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

bc  $mf < f$   $mf < f$   $mf$

fl  $f$   $mp$   $mf$   $f$

vln  $\frac{4}{4}$  arco  $mf$   $< f > mp$   $< f$   $mp$   $\frac{2}{4}$   $\frac{4}{4}$

vla arco  $mp$   $mf$   $f$   $mp$  6 3 5

vc  $mp$   $mf$   $mp$

# A

bc  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

fl  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

pno  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

vln  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

vla  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

vc  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

*mf* *mf* *ff* *molto* *mf* *f* *mf*

8va

17 **6** **4** **3** **4**

bc *ff* *fff* overblow

fl *mf* *mf* *f* *ff*

pno *p* *mf* *mp* *mf*

vln *mp* *f* *ff*

vla *f* *mp* *ff*

vc *f* *mf* *f* *ff*

# B

20  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

bc *ff* 3

pno Ped *fff* 3 3 5 5 3 L.V.

perc *f* 3 3 5 5 3 L.V.

vln  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  *mf*

vla *mf* 3

vc *mf*

24  $\frac{3}{8}$   $\frac{5}{8}$   $\frac{4}{4}$   $\frac{7}{8}$   $\frac{5}{4}$   $\frac{9}{8}$

bc *f* *gliss.* *fff* *f* *ff* *f* *ff* *non vib.*

fl *f* *mf* *mp* *mf* *f*

pno *ff* *mf* *ff* *f*

perc *f* *p* *f* *p* *f* *mp* *f*

vln *pizz.* *arco* *non vib.* *pizz.* *arco* *f*

vla *f* *ff* *f* *ff* *f*

vc *pizz.* *ff* *f* *ff* *mf*

# C

29 **9**  
bc **3** *ff* *f* *p* *ff* **4** *ff* **9** *mf* *ff* **3** *mf* *f* **4**

fl *mp* *n* *f* *mp*

pno *mf* *f* *mf* *mp* *f* *mp* *mf*

perc *f* *mp*

vln **9** **4** *n* *f* *gliss.* **9** **3** **4**

vla *mf* *pizz.*

vc *arco* *ff* *f* *pizz.* *arco* *f* *f*

8



32  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{5}{4}$

bc *f* *ff* *f* *ff* *mf* *p* *f*

fl *f* *f*

pno *mp* *p* *mp* *mp*

perc *p* *mf* *mp* *p* *mp*

vln  $\frac{3}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $\frac{5}{4}$  *n* *f* *f*

vla arco *n* *f* *f*

vc *f* *ff* *ff* *pizz.*

36 **5/4**

bc *f* *f* *f* *ff*

fl *non vib.* *mp* *molto* *n* *ff* *mf*

pno *f*

perc *p* *mf* *mf* *mp* *p* *mp* *mf*

**5/4**

vln *f* *f* *ff*

vla *sul pont.* *pp* *f* *f* *ff* *extreme sul pont.* *ff*

vc *sul pont.* *mf* *(crush tone)* *z* *ord.* *mf* *extreme sul pont.* *ff*

The image displays a musical score for the song "The Rose Tree". It is a three-part setting for voice and piano. The score is written on a grand staff with three systems of staves. The first system includes a vocal line (treble clef) and two piano accompaniment lines (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The third system concludes the piece. The music is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, mp, p, mf). The lyrics "The Rose Tree" are written below the vocal line. The score is divided into three measures, each with a measure number (39, 40, 41) and a time signature (3/4, 3/4, 3/4).

42

bc *f* *mp* *p* *pp* *mp* *p*

fl *mp* *p* *pp* *mp* *p*

pno *mf* *mp* *f* *mf*

perc *mp* *mp* *p* *mf*

vln *f* *mp* *f* *mp* *f* *mp*

vla *f* *mp* *f* *mp* *n* *ff* *n* *ff* *f* *mp*

vc *f* *n* *ff* *n* *ff*

9 8 4 2

This musical score is for the song "The Rose Tree" from the opera "The Tales of Hoffmann". It is a vocal soloist part, likely for a soprano, with piano and string accompaniment. The score is written for five staves: vocal soloist (bc), piano (pno), percussion (perc), violin (vln), and viola/vcello (vla/vc). The tempo is marked "Allegretto" and the key signature has one flat (B-flat major or D minor). The score is divided into four measures, each with a different time signature: 2/4, 5/4, 4/4, and 5/4, followed by a final 2/4 measure. The vocal line begins with a 46-measure rest, then enters with a melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings ranging from *ff* to *mp*. The string section provides harmonic support with sustained notes and rhythmic patterns. The score includes various musical notations such as slurs, ties, and dynamic markings.

# E

subito ♩=110

50

bc

2/4 5/8 2/4 3/4 4/4 5/8 2/4

*ff* *f* *ff* *mf* *ff* *mf* *ff*

fl

*f*

pno

*f*

perc

*f* *f*

vln

2/4 5/8 2/4 3/4 4/4 5/8 2/4

vla

*f*

vc

*f* *ff*

5 3

56 **2/4** **5/8** **2/4** **3/4** **2/4** **5/8** **3/4**

bc

fl

pno

perc

vln

vla

vc

*f*

62 **3/4** **6** **5** **5/8** **4/4** **3/4**

bc

fl

pno

perc

*f*

vln

**3/4** **5/8** **4/4** **3/4**

*mf* *ff* *non vib.*

vla

*ff* *non vib.*

vc

*ff*



67 **3/4** **2/4** **3/4** **4/4** **5/8**

bc

fl

pno

perc

vln

vla

vc

pizz.

arco

# F

72

bc

3

3/4

3

3

3

2/4

6

4/4

ff

ff

fff

fl

3

ff

pno

5

3

3

3

3

3

3

3

fff

perc

3

3

3

3

3

3

3

3

f

3

5

3

3

vln

5

3

3

3

3

4/4

ff

3/4

5

5

5

5

ff

vla

3

3

3

3

3

3

3

ff

mf

ff

vc

3

ff

III.

ff

mf

77  $\frac{4}{4}$   $\uparrow$

bc  $ff$   $f$   $fff$   $f$   $fff$   $non\ vib.$   $non\ vib.$   $vib$

fl  $ff$   $n < f$   $mf$

pno  $5$   $3$   $5$   $3$   $5$   $3$   $5$

perc  $5$   $3$   $5$   $3$   $5$   $3$   $5$

vln  $\frac{4}{4}$   $ff$   $3$   $5$   $ff$   $5$   $3$   $\frac{4}{4}$

vla  $ff$   $ff$   $n < f$

vc  $ff$   $mf$   $fff$   $n$   $pizz.$   $ff$

81

bc

*f* *fff*

*f* *ff*

*fff*

*non dim.*

5/4

4/4

5/4

fl

*mp*

*ff*

5

pno

3

3

3

5

perc

3

3

5

vln

*ff*

5/4

4/4

5/4

vla

*ff*

*ff*

*ff*

3

vc

arco

*ff*

*ff*

*ff*

3



87 **3/4** **5**

bc *f* > *mf* *f* — *mp* *non vib.*

fl *mf* *f*

pno

perc

**3/4** **4/4** *mf* *mp* *mp*

vln

vla

vc

# G

**rall.**

$\text{♩} = 90$

91 *non vib.* **3** **5** **4**

bc

fl

pno

perc

vln

vla

vc

*mp* *mf* *f* *mf* *p* *mf* *p*

3 6 3 5 3 6

94  $\frac{4}{4}$   $\frac{9}{8}$

fl  $f$   $mp$

vln  $f$

97  $\frac{9}{8}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

fl  $f$   $n \leftarrow f$   $f \rightarrow mf$

vln  $f$   $ff \rightarrow f$

vla  $f$   $f \rightarrow mf$

vc  $mf$

101  $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

fl  $mf$

vln  $mf$   $n \rightarrow mf$

vla  $mf$



**H**  $\text{♩} = 60$

105 **4/4** **2/4** **4/4**

pno

*mp*

perc

*mf*

**H** **4/4** **2/4** **4/4**

vln

*mp* *sim.*

vla

pizz. *n* *mf*

vc

pizz. *n* *sim.* *mf*

(b)

**I** *with mouthpiece only*  $8^{va}$  →

109 **4/4** *mf* *f* *mp* *f* **3/4** **5/4** *f* *mf* *f* **3/4**

*pluck piano strings with fingernails* *mf*

**I**  $Ped.$  →

**4/4** **3/4** **5/4** **3/4**

*f* *f*

bc  
fl  
pno  
vln  
vla  
vc

112

bc  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

fl 3

pno

perc

vln  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

vla

vc

*f* *mf* *f* *ff*

5 6 5 5 3

3 3 3 3

5

115

bc

*mf* 5 3 5 4 6 3 2 4

ff *f* 6

fl

*f* 3 *f* 3

pno

perc

5

vln

*f* 3 5 4 3 2 4

vla

vc

# J

118

bc  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$

*ff* *f*

fl *ff* *mf*

pno

perc *f* *mf*

vln  $\frac{2}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$

*ff*

vla

vc

122

bc  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

*ff* *f* *f*

fl *mf* *f* 3

pno

perc *f* *mf* *f* *mp* *mf* 6 3 5 3 3

vln  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{4}{4}$  *ff* *mf*

vla

vc

125

bc *ff*

fl

pno

perc *f mf f p mf > f mf p f < f mp f*

vln

vla

vc

129

bc  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{3}{4}$

fl  $f$   $ff$

pno

perc  $f$   $f$   $mf$

vln  $\frac{5}{4}$   $\frac{3}{4}$   $\frac{6}{4}$   $\frac{3}{4}$

vla

vc



132

bc  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

fl *mf* *f* *mf*

pno *mf* *f*

perc *f* *mp* *f* *mp* *f* *mp* *f*

vln  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

vla

vc

**K**subito  $\text{♩} = 110$ 

reattach mouthpiece

136

bc

fl

pno

perc

vln

vla

vc

**2**  
**4**

**K**

*mf* *f* *mp* *f* *mp*

*f*

*ff*

142

bc

fl

pno

perc

vln

vla

vc

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

# L

subito  $\text{♩} = 90$

148  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

bc *ff*

fl *f* *mp*

pno *f* *f* *mp*

perc *f* *mf* *f* *f* *f*

**L**

vln  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{3}{4}$  *f* *f*

vla

vc *f* *ff*

36

151

bc

3/4

5/4

3

3

4/4

fl

pno

f

mf

3

3

perc

mf

3

f

3

5

vln

3/4

5/4

3

4/4

vla

vc

f

3

3

[illegible]

# M

160  $\frac{4}{4}$

bc *fff* *f* *ff* *f* *fff*

fl *f* *mf*

pno *ff* *f* *ff* *ff*

perc *p* *f* *mp* *f* *mp*

# M

$\frac{4}{4}$

vln *f*

vla *ff* *ff* *fff* *ff*

vc *ff* *ff* *fff* *ff*

*gliss.*





**N**

bc

166  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*mp* *f* *mp* *f*

fl

*pp* *p* *mp* *mf*

pno

perc

**N**

vln

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

*p* *mf* *f*

vla

*mp* *f*

vc

*mp*

[illegible]

# 0

174

bc

ff

fff

ff

3

3

3

3

2

3

f

fl

ff

ff

f

pno

ff

ff

f

ff

mf

perc

ff

ff

mf

ff

0

vln

f

ff

3

3

3

3

2

3

f

ff

vla

ff

f

ff

f

ff

pizz.

arco

vc

ff

f

ff

pizz

arco

180

bc *ff*  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

fl *ff* *f* *ff*

pno *ff* *f* *ff* *L.V.*

perc *mf* *ff* *mf*

vln  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

vla *ff*

vc *ff* *f* *ff* *f*

The musical score is for a chamber ensemble consisting of six parts: bc (bassoon), fl (flute), pno (piano), perc (percussion), vln (violin), and vc (viola). The score is written in 3/4 and 4/4 time signatures. The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The percussion part includes triplets and quintuplets. The string parts (vln and vc) feature long, sweeping lines. The piano part includes a section marked *L.V.* (Lento Vivace). The page number 44 is at the bottom left.

**P**

184  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

bc *fff* *fff* *ff* *fff*

fl *fff*

pno *ff* *ff* *ff* *ff*

perc *ff* *ff* *ff* *ff*

**P**  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

vln *mf* *mf*

vla *mf* *mf*

vc *mf* *mf*

187  $\frac{4}{4}$

bc *fff* *ff* *fff*

fl *mf* *fff*

pno

perc

vln  $\frac{4}{4}$  *f* *ff*

vla *f* *ff*

vc *f* *ff*

46

# Q

subito  $\text{♩} = 110$

bc

190

*ff*

3

3

$\frac{3}{4}$

3

*non dim.*

fl

pno

perc

*f*

3

# Q

vln

*mp*

3

$\frac{3}{4}$

vla

*mp*

vc

*mp*

3

193

bc

5/4

3

mf

ff

mf

fl

n

mp

n

mp

pno

perc

3

5

5

5/4

p

p

4/4

vln

vla

vc



196 **4/4**

bc *ff* *mf* *non dim., non vib.* **2/4**

fl *n* *mp*

pno

perc *mf*

**4/4**

vln *pp* 3 **2/4**

vla

vc